Head of Moscow's
Art Theater Sees
Need of New Drama

Stanislawsky Says Public
Wants Vital Topics Portrayed on Stage.

Special Correspondence fo The New York Herald Burean, Relin, Oct. 14.

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The revolutionary or post wardmans have not yet been written, I do not know myself what course the manner of court conspicuously on the Continent for originality of conception and for past achievement. Max Reinhardt, Konstantin Stanislawsky and the English master of stage-raft, who made Stanislawsky known to the quitside world and is the Sader of them all in originality of artistic conception—Gordon Craig. The war and Boishevism broke their contact with each of the quitside world and is the Sader of them all in originality of artistic conception—Gordon Craig. The war and Boishevism broke their contact with each of the quitside world and in the case of the distinguished Russian producer and actor, his relations with the outside world. Stanislawsky was known to the content, and in the case of the distinguished Russian producer and actor, his relations with the outside world was for his innovations in stage setting and lighting. He was in the habit of the lighting and lighting. He was in the habit of visiting the theaters of Europe each of the professor of the classics, for his precise realism and for his innovations in stage setting and lighting. He was in the habit of visiting the theaters of Europe each of the professor of the classics, for his precise realism and for his innovations in stage setting and lighting. He was in the habit of visiting the theaters of Europe each of Europe each

for his innovations in stage setting and lighting. He was in the habit of and igniting. He was in the habit wisiting the theaters of Europe each summer before the war, of bringing out the new Russian ideas and in keeping the Russian theaters informed

keeping the Russian theaters informed about what was going on outside.

A decade has passed since then. Gordon Craig has shifted his attention from actors to puppets, and Reinhardt from colossal lighting effects and moving masses to semi-religious mystical plays, such as those in Salzburg. Between Stanislawsky and the outside world has been the Bolshevik barrier. In his years of exclusion from the outside world how have his views about the theater changed and what does he propose to show European capitals and America of his Moscow Art Theater on this first tour since the war?

Stanislawsky was seen at his hotel, a typically metropolitan railroad hotel in

typically metropolitan railroad hotel in the busiest part of Berlin. His daughthe busiest part of Berlin. His daughter, Kira Constantinovka, accompanies him with a small baby. With the bustle in the hotel, the conservation on all sides about the disastrous rise in prices, the Moscow artists do not find the atmosphere as different from Moscow as they had expected.

Rarely does a personality fill a room or a theater as does that of Stanislawsky. He towers in size above the smaller overcultivated Western Europeans. His size, however, is not oppressive because he keeps a gracious manner, even during rehearsals, which makes contact with him easy.

during rehearsals, which makes contact with him easy.

"Geography and political barriers do not change human nature," was Stanslawsky's impression after playing a week here in Berlin. "An actor must make the same effort to reach his audience and must meet much the same problems in Russia before a working class crowd as outside.

New Drama Needed.

"The world is on the eva of a new form of drama. The war, the subsequent misery and new problems have changed people's way of locking at life. They find the old petty forms of society drama and farce inalequate and want something else, something real and vitally connected with their problems of existence."

Stanislawsky was then asked how it is

Stanislawsky was then asked how it is that plays such as those of Ostrowsky, dealing with prosperous middle classifie, a state which has ceased to exist in Russia, are so popular in working circles, even in Bolshevik circles in Russia. Does this indicate a secret yearning for a return to the old order?

Although a possible factor, Stanislawsky thought that the determinant factor on the popularity of a play is its human interest, that the words and gestures of the actors ring true.

Workmen, who through their trade unions have attended the Stanislawsky theater, have become regular and exacting theatergoers, according to Stanislawsky. At first some of the workers were ill at case and showed it, but now they are as discriminating as any other part of the theatergoing public. They like the classics and want tragedy as well as farces. The classics have and will still continue to seep their popularity, according to Stanislawsky. It is with plays by Tchechow, Pushkin, Tol-

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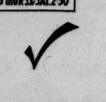
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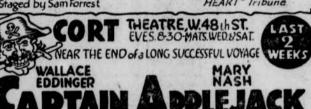
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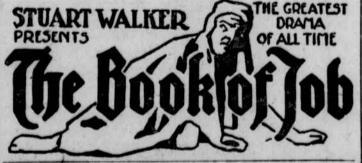
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